me, and after some years' delay I was able to play in Mr. Bernard Shaw's " Captain Brassbound's Conversion."

Of course I could not have played in " little " plays of this school at the Lyceum with Henry Irving, even if I had wanted to ! They are essentially plays for small theatres.

In Mr. Shaw's " A Man of Destiny " there were two good parts, and Henry, at my request, considered it, although it was always difficult to fit a one-act play into the Lyceum bill. For reasons of his own Henry never produced Mr. Shaw's play, and there was a good deal of fuss made about it at the time (1897). But ten years ago Mr. Shaw was not so well known as he is now, and the so-called " rejection " was probably of use to him as an advertisement !

" A Man of Destiny " has been produced since, but without any great success. I wonder if Henry and I could have done more with it ?

At this time Mr. Shaw and I frequently corresponded. It began by my writing to ask him, as musical critic of the *Saturday Review,* to tell me frankly what he thought of the chances of a composer-singer friend of mine. He answered " characteristically," and we developed a perfect fury for writing to each other! Sometimes the letters were on business, sometimes they were not, but always his were entertaining, and mine were, I suppose, " good copy/' as he drew the -character of Lady Cecily Waynflete in " Brassbound " entirely ^from my letters. He never met me until after the play was written. In 1902 he sent me this ultimatum:

" Mr. Bernard S^k^'s-compliments to Miss Ellea Terry.

" Mr. Bernard Shaw has been approached by Mrs. Langtry with a view to the immediate and splendid production of [f] Captain Brassbound's Conversion.'